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The Translationally Remixed Chinese Internet Literature on Bilibili: A Case of *Xie-du*

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Fan translations of Chinese Internet Literature (CIL) have received growing attention, but their transmedia nature remains underexplored. Investigating 'translational remix' as an emerging fan translation practice on Bilibili, a major Chinese video-sharing platform, this research seeks to address the gap in existing studies that focus predominantly on textual translation by examining how fan translational remixers integrate transmedia elements to reinterpret CIL, thereby contributing to its global dissemination. Using the novel *Xie-du* as a case study, this research examines how remixers creatively combine textual translation with audiovisual materials to adapt and reinterpret CIL in a transmedia context. This study employs a mixed-methods approach, analyzing qualitative and quantitative data from selected fan-made translational remixes. The methodology includes a close examination of the creative strategies used to select and integrate media from both Chinese and global popular culture, demonstrating how translational remixers produce new narrative forms that bridge linguistic and cultural gaps. The findings reveal that translational remixers are not only translating text but also transforming CIL into dynamic, multimedia experiences that resonate with diverse audiences. By showcasing translational remix as a new form of audiovisual fan translation, this study highlights how remix culture facilitates the global dissemination of CIL. It underscores the role of platforms like Bilibili in supporting fan communities that actively engage in the reimagining and sharing of CIL across borders, contributing to the growing global visibility of Chinese literature.
Keywords: translational remix; audiovisual translation; Chinese internet literature; convergence culture; transmedia storytelling

1. Introduction

The Chinese online literature industry has experienced remarkable growth over the past two decades, evolving into a significant cultural force both in China and globally. By 2023, the industry boasted an active community of more than 24 million authors, who collectively

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produced 4.2 million new works. These efforts attracted a substantial readership of 537 million people,[1] representing nearly half of all Chinese internet users.[2]

The constant and vast production of Chinese Internet Literature (CIL) has significantly increased its presence in international markets. CIL has been translated into over 20 languages and is now distributed in more than 40 countries and regions worldwide.[3] Notably, a large portion of these translations have been carried out by fans, rather than the official Intellectual Property (IP) owners (Syed 2023). Fan translators often focus on popular genres such as 武侠 (*wu-xia*), 仙侠 (*xian-xia*), and 玄幻 (*xuan-huan*) (Chang and Zhao 2022), which explore themes of martial arts, immortality, and fantasy. This fan-driven translation movement has played a pivotal role in spreading Chinese culture globally, making CIL accessible to diverse audiences and fostering cross-cultural exchange.

Despite the rapid growth and global demand for CIL, there remains a significant gap in research addressing its transmedia and convergent nature, particularly in the context of fan-translated works. This gap likely exists due to the relatively recent rise of this phenomenon (Zwischenberger 2021). Most existing studies focus on textual translation, largely overlooking the dynamic and evolving landscape of digital distribution. Research related to the Chinese context has examined a range of topics, including machine translation and labor exploitation (Zhang 2023), computer-assisted and data-driven translation (Fan 2024), gender in translation (Tang, Jung, and Li 2023), gamification in translation (Chan 2017), cultural flow and audience reception (Kanesaka and Mac 2023; Li 2021), paratextual translation (Cao 2021), the role of translators (Chang and Zhao 2022), and bottom-up cultural resistance (Chew 2020).

[1] "2023 *zhong-guo wang-luo wen-xue fa-zhan yan-jiu bao-gao fa-bu wei tui-dong wang-luo wen-xue gao-zhi-liang fa-zhan ti-gong xue-shu zhi-cheng*" (The release of the '2023 report on the development of Chinese internet literature' provides academic support for promoting the high-quality development of internet literature), Chinese Social Sciences Net, accessed February 29, 2024, https://www.cssn.cn/skwxsdt/hyrl/hyzx/202402/t20240229_5735869.shtml.
[2] "*wo-guo wang-min gui-mo da 10.92 yi ren*" (The number of Internet users in China has reached 1.92 billion), The State Council of the People's Republic of China, accessed March 22, 2024, https://www.gov.cn/yaowen/liebiao/202403/content_6940952.htm.
[3] "*2023 zhong-guo wang-luo wen-xue chu-hai qu-shi bao-gao fa-bu*" (The 2023 report on trends in Chinese internet literature going global has been released), *Economic Information Daily*, accessed December 6, 2023, http://www.jjckb.cn/2023-12/06/c_1310753976.htm.

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The gap between the academic focus on the textual translation of CIL and the "interactive" and "meant to be read online" nature of CIL (Hockx 2015, 4) limits our understanding of its digital distribution within a convergence culture. This article takes a critical approach, exploring the vibrant digital phenomenon of fan-led translational remixing of CIL on Bilibili, a Chinese video-sharing social media platform. Through a case study of the fan translation of 褻瀆 (*Xie-du*, blasphemy) a work written by 煙雨江南 (*yan-yu jiang-nan*) and serialized on Qidian, this article examines the transmedia and transcultural spread of CIL within online communities. By doing so, it aims to expand conventional understandings of internet literature translation, highlighting how CIL is reinterpreted and disseminated across different digital platforms in a global context.

This study builds on key concepts such as translational fandom, translational remix, and convergence culture. These concepts provide a solid framework to understand how fans reinterpret and disseminate CIL through transmedia narratives.

1.1 Translational Fandom and Translational Remix

The fan translation of CIL represents a form of convergent cultural consumption that empowers fans to actively engage with and contribute to the translation and dissemination of cultural content (Lee 2012). Fan translators serve as cultural intermediaries, facilitating the flow of cultural products across linguistic and cultural boundaries. Through their translational work, fan communities play a vital role in shaping the reception and interpretation of Chinese literary works in global contexts, highlighting the transformative power of fan translation in fostering cultural exchange and community building (Wang 2023). Ting Guo and Jonathan Evans (2020) first coined the term 'translational fandom,' introducing the concept of fandom from the entertainment industry to the realm of online collaborative translation. Empowered by technological advancements, participants in translational fandom engage with media content in multiple languages and produce fan-made translations, including fan-subbing, fan-dubbing, scanlation (fan-translated comic books), romhacking (fan-translated video games), and collaborative translation, particularly of internet literature.

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Translation within these fan communities is not merely a process of interpretation but also a form of reformulation, characterized by careful syntactical choices and presentations that extend beyond a direct interpretation of the original work. Guo and Evans demonstrate the "strong self-identification and self-empowering ability" (2020, 254) of fansub groups in their case study on a translational queer fandom in China. This is evidenced by the creative use of layout, font, paragraph division, and inserted emojis in the translated subtitles, reflecting a multimodal approach to translation.

This phenomenon of multimodality was also observed by Virginia Kuhn (2012, Introduction section) in fan-made videos. Kuhn argues that the combination of "the verbal, the aural, and the visual" registers helps viewers and fans engage more deeply with the media content of their favorite programs. Building on the concepts of translational fandom and multimodal fan creation, Wang Dingkun (2022) introduces the concept of 'translational remix.' As an emerging form of fan audiovisual translation, translational remix involves the reassembling of media resources and the addition of voice-over narrations, functioning as a discourse (Navas 2012; Stevens 2020), a text (Lessig 2008), and a language (Frosio 2018). This approach supplements contextual information and speculation often missing in other forms of fan translation, providing a transcultural remediation and interpretation of narratives.

Through translational remix, remixers transform their products into the languages of various (sub)cultures, translating the source material in ways that bridge cultural, contextual, and linguistic differences between the source text's target audience and new audiences who might be unfamiliar with these elements. Remixers do not merely reproduce the original work; instead, they engage in processes of adaptation and transformation, akin to how translators negotiate meaning and cultural resonance when transferring a text from one language to another. This process of de/encoding with intentional design allows translators within translational fandoms to break free from their traditional roles as language transformers. They express themselves through active de/encoding and collaboration based on the source text, thereby promoting identity construction, community building, and socialization.

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Studying the translation and dissemination of CIL from the perspective of translational remix offers significant value. Since the source text is in textual form, remixers face the challenge of finding and incorporating corresponding audiovisual materials from across the internet to create their translational videos. This process of selecting and integrating existing materials as cultural elements is crucial not only for attracting audiences and interpreting the narrative but also for expanding the reach and visibility of the translation. This practice aligns directly with the concept of convergence culture, where fans actively reappropriate existing cultural content to create new meanings and interpretations.

1.2 Convergence Culture and Media Production

To understand the dynamic nature of CIL translation, we will examine the theoretical framework underpinning this study, focusing on the concept of convergence culture.

Convergence culture, as proposed by Henry Jenkins, defines the merging of media content across platforms, collaboration between media industries, and the active engagement of audiences who freely explore and experience the media landscape. This environment encourages audiences to collect dispersed media pieces and reassemble them to create new meanings and connections. This process, reinforced through social interactions, increasingly shapes our lives, blurring the lines between producer and consumer (Jenkins 2014). In this context, translational remixers are no longer passive receivers of media texts but active co-creators of CILs, forging new connections, interpretations, and narratives. They embody the 'prosumer' concept (Bruns 2008), leading their remixes in global media distribution through social media and actively participating in both the creation and consumption of media (Hill 2019). This shift in power dynamics is further emphasized by the rise of user-generated content (UGC) platforms, which empower audiences and challenge traditional media production hierarchies (van Dijck 2009), altering audience engagement, participation, and the labor relations embedded within media production.

Building on the concept of convergence culture, Jenkins (1992) introduces 'textual poaching,' drawing on Michel de Certeau's work. He argues that audiences actively deconstruct

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segments from source materials, challenging the original author's control over meaning and creating new interpretations (Gray and Lotz 2019).

Catherine Coker (2012) expands on this concept, suggesting that textual poaching can be understood as textual liberation. She argues that fans should be viewed as equal partners with professional producers rather than subordinate consumers, and that texts should be liberated from their authors, allowing for greater creative freedom and reinterpretation.

In the realm of translation, Luis Pérez-González (2014) observes a demotic turn in media production, where audiences are increasingly acting as producers, challenging existing conventions and standards. This participatory culture, in which fan-subbing and fan-dubbing practices thrive, provides a space for fan-translators to compose their own narratives and exercise their discretion, which has often been marginalized in the traditional industry.

Although translationally remixing CIL exemplifies the concept of textual poaching, studies on the topic remain limited. As discussed earlier, CIL remixers creatively reappropriate existing audiovisual materials, drawing upon a diverse range of sources from popular digital culture. This transmedia and transcultural approach highlights the unique nature of CIL translation, where fans actively engage with and transform existing content in various formats to create new meanings and interpretations. The findings of this study contribute to the understanding of translational remix as a form of transmedia storytelling. They highlight how remixers on democratized social media platforms navigate cultural and contextual differences, aligning with Jenkins's concept of convergence culture and Pérez-González's demotic turn in media production. Additionally, this study illustrates the creative potential of translational remix and the power of translators in promoting the dissemination of CIL. By utilizing content from various communities, including video games, films, music, animation, and even Artificial Intelligence Generated Content (AIGC), CIL remixers create visual images tailored for their remixes, further demonstrating the dynamic and evolving landscape of fan-led translation.

The key question I aim to address in this article arises: Given the creative and intermediative nature of translational remix, how do fan translational remixers on Bilibili utilize audiovisual materials to create transmedia translations that enable the transcultural circulation

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of CIL?

The methodology utilized for this study will be explained in detail in the following section, prior to a comprehensive discussion addressing the research question.

2. Methodology

This study employs a mixed-methods approach, combining quantitative and qualitative data analysis of selected fan-made translational remixes. Data were collected from Bilibili to examine the phenomenon and its impact on the distribution of translationally remixed CIL, specifically *Xie-du.*

2.1 Clarifying Key Terms

To ensure clarity, several terms, including those that appear in the previous section, will first be explained and defined to set the research scope. The term 'transmedia' focuses on the process of transmedial narrative construction. With technological advancements, the number of channels, media, and platforms is experiencing an explosion. Transmedia storytelling takes full advantage of a variety of media to systematically distribute narrative elements that exceed the capacity of a single medium (Jenkins 2006), enhancing the process of fictional world-building (Long 2007). 'Transmedia' involves a complex, interconnected narrative experience that unfolds across multiple platforms, with each platform contributing unique elements and enriching the overall narrative. It is also worth mentioning that, in the case of the translational remix of CIL, the transmedia practice is primarily fan-initiated, unlike the efforts made by professional producers who utilize media such as films, video games, television series, and comic books to depict a fictional universe.

Acknowledging that all contributors to translational remixes on Bilibili are 'users' of the platform, this study regards those who invest a significant amount of time and energy into media engagement as fans, regardless of their perception of the original material or whether their productions are commodified. Following this definition, for instance, users publishing a translational remix criticizing a CIL work would also be labelled as fans because, despite

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working as 'anti-fans,' they engage with the material and delve deeply into the narrative (Harriss 2017). As an abbreviation of 'fanatic,' the term 'fans' refers to those who demonstrate a deep passion and commitment to a specific media product or creator, often feeling a sense of ownership. This passion manifests in various ways, such as creating fan-made content, attending events, and actively participating in online communities.

The term 'translational remix' can also be further defined here. As a form of communicative remix (Waysdorf 2021), translational remix emphasizes the reinterpretation of content. Remixers edit their own voice-over narration with fragments of media resources that have been carefully scrutinized and retrieved from popular culture, offering insights, interpretations, and explanations of the source material. This process may involve the remixer explaining and analyzing the plot, characters, themes, or cultural and contextual backgrounds of the work. For example, contextual information about the source text's production process and 'Easter eggs' that serve as cultural references can be included in a translational remix.

Translational remix should therefore be distinguished from other remix genres, such as remakes, parodies, and mash-ups, which primarily focus on reworking the visual or auditory aspects of a work. Consequently, videos that contain assembled images but lack translational factors—such as audiobooks with visual aids or those introducing the literature author—were excluded from the analysis in this research.

2.2 Data Sampling

I will explain the reasons for selecting Bilibili.com as the research field and *Xie-du* as the case study, along with the process of data sampling in this sub-section.

Firstly, Bilibili, a major video-sharing social media platform in mainland China, attracts over 272 million active users, with more than 94% of its video views stemming from Professional User-Generated Content (PUGC). Notably, over 86% of its users belong to Generation Z+, born between 1985 and 2009. Louisa Ellen Stein (2015) labels this demographic as 'millennials,' who were raised in a convergence culture, recognize themselves as members

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of fandoms, and are willing to voice their opinions through digital media.[4] Consequently, Bilibili hosts large, active fandoms characterized by significant fan interactions. A prominent example is remix, also known as 'B 站混剪' (*B zhan hun-jian*; Bilibili remix). Fans on the platform, in a convergence culture, move beyond the traditional role of passive media consumers (de Certau 1984) and engage as pro-sumers, deconstructing and reinterpreting media content to create new meanings (Xu 2016).

It is therefore not a coincidence that a significant portion of CIL authors and readers are from Generation Z+. According to the 2023 research report on the development of CIL,[5] exemplified by a digital CIL reading application called 番茄小說 (*fan-qie xiao-shuo*; Tomato Novel) developed by ByteDance, 26% of its contracted authors were born after 1985, while 57% were born after 1995. On another application, China Literature, over 60% of its newly contracted authors were born after 2000. On the other hand, 77% of CIL readers were born after 1991 (Yu 2021). This overlap suggests that many Generation Z+ individuals who are active on Bilibili.com are also engaged authors and readers of CIL. Their familiarity with digital platforms and convergence culture likely drives their dual involvement in both CIL and Bilibili, where they can express themselves and interact with content in dynamic and creative ways. Therefore, Bilibili.com is a suitable platform for studying CIL readers' engagements.

Translational remixes of CIL were carefully selected for this study. To examine the remixers' creativity and initiative to the greatest extent, the internet literature chosen must meet the following criteria: 1) There were no film or television adaptations of the work, ensuring that remixers faced the challenge of re-appropriating visual images from existing audiovisual materials; 2) The work should be legally available in mainland China, popular, and widely read, ensuring an active audience base and a noticeable amount of fan engagement; and 3) The work must feature a diverse range of characters and settings, providing remixers with rich material

[4] "TOP 7 Must-Know in Bilibili Studio," Bilibili, accessed May 20, 2024, https://www.bilibili.com/read/cv17147982.

[5] "2023 *zhong-guo wang-luo wen-xue fa-zhan yan-jiu bao-gao fa-bu wei tui-dong wang-luo wen-xue gao-zhi-liang fa-zhan ti-gong xue-shu zhi-cheng*" (The release of the '2023 report on the development of Chinese internet literature' provides academic support for promoting the high-quality development of internet literature), Chinese Social Sciences Net, accessed February 29, 2024, https://www.cssn.cn/skwxsdt/hyrl/hyzx/202402/t20240229_5735869.shtml.

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to creatively reinterpret and expand upon.

By applying the above criteria as filters, the CIL *Xie-du*, ranked among the top ten most popular internet literature works on the 10th anniversary of CIL in 2008, was selected. A brief contextual summary of the work will be provided, followed by a demonstration of how relevant data was collected on Bilibili.com. Weaving a tale of power, intrigue, and adventure, *Xie-du* tells the story of a young boy, 羅格 (*Rogge*; my translation), who was born in a small village. Motivated by his desire for greater power and status, Rogge embarks on a rough and daring journey, encountering a variety of powerful enemies and allies, including elves, dwarves, and other magical beings. As he progresses, he begins to uncover secrets about his past and soon embarks on a new path involving an immense conspiracy that no one could have anticipated.

The novel illustrates how Rogge's constantly growing desire for power leads him to cross various moral and ethical boundaries. He must fight not only external adversaries but also the darkness within his own soul. By the end of the story, Rogge's wisdom and courage enable him to overcome countless obstacles and achieve his objectives, though this achievement comes at a great cost. Through Rogge's journey, the novel presents a detailed portrayal of human nature and offers profound reflections on the nature of power.

Notably, upon searching for *Xie-du* on Bilibili.com at the time of writing this article, several Chinese content creators, including 大門 ZRR (*da-men* ZRR), 我是大鵬啊 a (*wo shi da peng a* a), 有書快看 (*you shu kuai kan*), 落魄山舵主 (*luo-po shan duo-zhu*), and 大鵬說小鵬 (*da peng shuo xiao peng*), were found to be members of a translational fandom dedicated to this literary work and had undertaken its translation. Details of their translational remixes, including titles,[6] release dates, and number of views, were collected and are displayed in table 1. Additional information, such as visual presentations and audience comments, was also noted for discussion.

[6] All video titles are the author's translation.

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Table 1. Information on the five selected translational remixes

No.	Content Creator's ID	Video Title	Release Date	Number of Views (thousands)
1	*da-men* ZRR	火中的權杖，沉默的溫柔——《褻瀆》(*huo-zhong-de quan-zhang, chen-mo-de wen-rou–Xie-du*)[7]	November 26, 2021	321
2	*wo shi da peng a* a	煙雨江南的《褻瀆》講了個什麼故事？為什麼在兩極分化的口碑下，成為經典？(*yan-yu jiang-nan de Xie-du jiang le ge shen-me gu-shi? Wei-shen-me zai liang-ji-fen-hua-de kou-bei xia, cheng-wei jing-dian?*)[8]	December 11, 2023	89
3	*you shu kuai kan*	5 分鐘看完煙雨江南的《褻瀆》玄幻網路小說中永遠無可逾越的經典 (*5 fen-zhong kan-wan yan-yu jiang-nan de Xie-du; xuan-huan wang-lu xiao-shuo zhong yong-yuan wu-ke-yu-yue-de jing-dian*)[9]	November 21, 2018	60
4	*luo-po shan duo-zhu*	【褻瀆】一個"惡人英雄"的荒誕人生！(*【Xie-du】yi-ge "e-ren-ying-xiong" de huang-dan ren-sheng!*)[10]	December 29, 2023	18
5	*Da peng shuo xiao peng*	被人民網點贊的奇幻小說《褻瀆》講了一個什麼故事 (*bei ren-min-wang dian-zan de qi-huan xiao-shuo Xie-du jiang le yi ge shen-me gu-shi*)[11]	January 7, 2024	0.8

[7] "The scepter in flames, the silent tenderness - *Xie-du*," Bilibili, accessed June 10, 2024, https://www.bilibili.com/video/BV1v44y1Y7z8/?spm_id_from=333.337.search-card.all.click.
[8] "What is the story told in Yan-yu jiang-nan's *Xie-du*? Why has it become a classic despite its polarizing reception?" Bilibili, accessed June 10, 2024, https://www.bilibili.com/video/BV1nC4y1X7AG/?spm_id_from=333.337.search-card.all.click.
[9] "View Yan-yu jiang-nan's *Xie-du* in 5 minutes. A timeless classic in fantasy Internet literature," Bilibili, accessed June 10, 2024, https://www.bilibili.com/video/BV1qt411C7q8/?spm_id_from=333.337.search-card.all.click.
[10] "【*Xie-du*】The absurd life of an 'evil hero'!" Bilibili, accessed June 10, 2024, https://www.bilibili.com/video/BV1dw41137Xn/?spm_id_from=333.337.search-card.all.click.
[11] "What is the story of the fantasy novel *Xie-du*, which was praised by People's Daily Online?" Bilibili, accessed June 10, 2024, https://www.bilibili.com/video/BV1mw411u7v5/?spm_id_from=333.337.search-card.all.click.

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To track the sources of video clips used in the five translational remixes, each video was carefully viewed, and screenshots were taken for the image search feature on Google.com. The identified sources and their genres were then categorized and listed in table 2 according to their sequence of appearance. Repeated sources were excluded from the table.

Table 2. Information of recontextualized sources in the five remixes

No.	Video Title	Source of Video Clips	Medium	Genre
1	The Scepter in Flames, the Silent Tenderness - *Xie-du*.	The Green Knight	Film	Fantasy
		Magic: The Gathering	Video Game	Fantasy
		Magic: Legends	Video Game	Fantasy
		Oedipus the King	Film	Philosophy
		The Myth of Sisyphus	Cartoon	Religion
		Renaissance Revolutions	Documentary	Art
		Renaissance: The Transformation of the West	Television Series	Education
		Throne of Eldraine	Video	Fantasy
		Romeo and Juliet	Film	Romance
		The Elder Scrolls	Video Game	Fantasy
		Dorian Gray	Film	Fantasy
		The Lowering of the Soviet Flag	Video	History
		The Lives of Others	Film	History
		Neon Genesis Evangelion	Serialized Animation	Fantasy
2	What Is the Story Told in Yan-Yu Jiang-Nan's *Xie-Du*? Why Has It Become a Classic Despite Its Polarizing Reception?	Castlevania：Lords of Shadow 2	Video Game	Fantasy
		Final Fantasy XV	Video Game	Fantasy
		Warcraft: The Beginning	Film	Fantasy
		Maleficent	Film	Fantasy
		Three Kingdom: Total War	Video Game	Strategy
		The Elder Scrolls	Video Game	Fantasy
		Devil May Cry 5	Video Game	Fantasy

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No.	Video Title	Source of Video Clips	Medium	Genre
		The Witcher	Video Game	Fantasy
		The Elder Scrolls	Video Game	Fantasy
		DIABLO III	Video Game	Fantasy
		Raven II	Video Game	Fantasy
		Tian-Kong Cheng: Hao-Jie	Video Game	Fantasy
		Project Em	Video Game	Fantasy
		Final Fantasy XIV	Video Game	Fantasy
		Warhammer 40,000	Video Game	Fantasy
		Dissidia Final Fantasy	Video Game	Fantasy
3	View Yan-Yu Jiang-Nan's *Xie-Du* in 5 Minutes. A Timeless Classic in Fantasy Internet Literature	The Scorpion King	Film	Fantasy
		Chinese cross talk	Video	Entertainment
		Hercules	Film	Fantasy
		The Hobbit: Part One	Film	Fantasy
		The Hobbit: The Desolation of Smaug	Film	Fantasy
4	【*Xie-Du*】The Absurd Life of an "Evil Hero"!	World of Warcraft	Video Game	Fantasy
		Astellia	Video Game	Fantasy
		Dragonheir	Video Game	Fantasy
		Warhammer 40,000	Video Game	Fantasy
		New Lineage II	Video Game	Fantasy
		Zi Chuan	Serialized Animation	Fantasy
		Zi Chuan Season II	Serialized Animation	Fantasy
5	What Is the Story of The Fantasy Novel *Xie-Du*, Which Was Praised By People's Daily Online?	AI-generated video as an introduction	AIGC	-
		Clash of the Titans	Film	Fantasy
		Thor: Ragnarok	Film	Fantasy
		Gods of Egypt	Film	Fantasy
		Dragon: Inquisition	Video Game	Fantasy
		Assassin's Creed Mirage	Video Game	Fantasy
		The Elder Scrolls	Video Game	Fantasy
		Lords of the Fallen	Video Game	Fantasy
		Warhammer: Vermintide 2	Video Game	Fantasy

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No.	Video Title	Source of Video Clips	Medium	Genre
		Swallowed Star	Serialized Animation	Fantasy
		DIABLO III	Video Game	Fantasy
		The Lord of the Rings: The Fellowship of the Ring	Film	Fantasy
		Creepshow	Television Series	Comedy Horror
		Legend of Cryptids	Video Game	Fantasy
		Renown	Video Game	History
		League of Legends	Video Game	Strategy
		World of Warcraft	Video Game	Fantasy
		Senua's Saga: Hellblade II	Video Game	Fantasy
		"Pan Gu kai-tian" produced by He Nan Television Station	Video	Fantasy
		Legend of Heroes	Video Game	Fantasy
		Warcraft: The Beginning	Film	Fantasy
		Jujutsu Kaisen	Serialized Animation	Fantasy
		I am Dragon	Film	Fantasy
		Hobbit: Battle of Five Armies	Film	Fantasy
		Ying-xiong zhan-ge	Video Game	Fantasy
		The Chronicles of Narnia: The Voyage of the Dawn Treader	Film	Fantasy
		Chrono Odyssey	Video Game	Fantasy

3. Data Visualization and Discussion

Through the data gathered, it is clear that translational remixers exhibit a profound understanding of the source text, *Xie-du*. They do not merely summarize the plot; instead, they engage in an in-depth analysis of characters, themes, and the cultural context of the work. This depth of understanding is first reflected in the titles of their videos, which often highlight

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specific themes or the remixers' perceptions of characters. For example, titles like "火中的權杖，沉默的溫柔" (the scepter in flames, the silent tenderness) and "一個'惡人'英雄的荒誕人生" (the absurd life of an "evil hero") indicate a nuanced approach to the material. Consequently, audiences are likely to perceive the literature through the lens provided by the remixer. This is particularly evident in how the remixers introduce their interpretations at the beginning of their videos, aiming to attract and persuade viewers to continue watching. For example, in the remix produced by "*wo shi da peng a* a," Rogge is introduced as "all kinds of evil" [00:01-00:02] and "disgusting" [00:13-00:14] (my translation). Through voice-over narration, remixers provide personal interpretations and explanations of the source text. Their narration often includes insights into the characters' motivations, the themes explored in the story, and the broader cultural context. For example, *da-men* ZRR incorporates perspectives from Western religions and the history of the Renaissance in his translation. Unlike other content creators, he utilizes video clips from relevant documentaries and television series, in addition to visual fragments from video games and films. This narration acts as a bridge between the textual source and the visual elements, creating a cohesive and engaging experience for the viewer.

In addition to textual interpretation, translational remixers were found to carefully select and integrate media materials to create a visual narrative that complements and enhances the textual content. This process reflects a solid understanding of the source text and its themes, as well as a keen eye for identifying appropriate visual elements that resonate with the audience. The study categorized a total of 67 video sources that were re-contextualized and re-purposed by the five translational remixers in their works, as illustrated in table 2. This table was visualized to identify whether a general pattern of media content re-appropriation exists in translational remixing. This analysis directly addresses the primary research question: How do fan translational remixers on Bilibili utilize audiovisual materials to create transmedia translations that enable the transcultural circulation of CIL?

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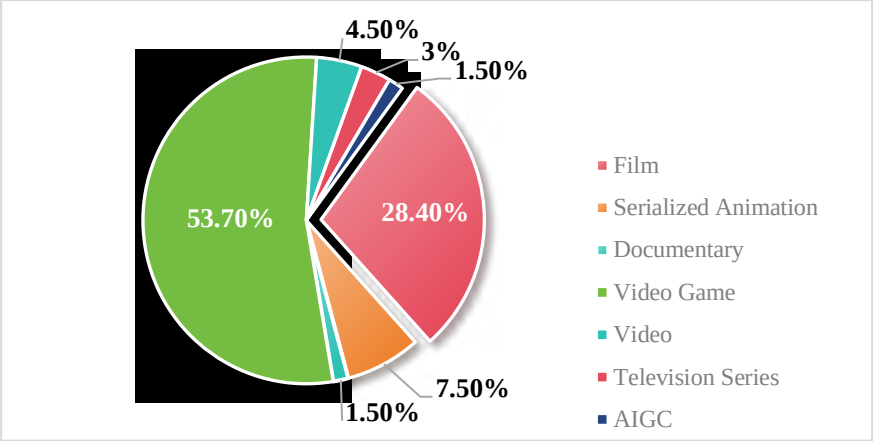
Figure 1. The distributive portions of each medium in the remixes



Of the 67 resources collected, approximately 83.6% were categorized as belonging to the genre of 'fantasy.' Fantasy media typically involves elements that defy the laws of our natural world, such as magic systems, mythical creatures, alternate dimensions, or other supernatural phenomena. For the cohesiveness of this study, sub-genres such as science fiction, horror, and historical fiction were also classified under the 'fantasy' umbrella. By using elements from popular video games and fantasy films, remixers not only create new entry points for global audiences but also engage in a form of world-building, where each media element contributes distinctively to the narrative's expansion (Long 2007).

As shown in figure 1, the top three media utilized in these translational remixes were primarily from video games (53.7%), films (28.4%), and serialized animation (7.5%). This ranking aligns with the top eight trending topics among 34 on the Bilibili platform, which include "遊戲 (*you-xi*, game)," "電影 (*dian-ying*, film)," "番劇 (*fan-ju*, serialized anime)," "國創 (*guo-chuang*, Chinese-made anime)," and "電視劇 (*dian-shi-ju*, television series)." It is therefore arguable that translational remixers not only adopt a wide array of media resources but also focus on those that are particularly popular on Bilibili. The active production of translational remixes by CIL fans, according to Jenkins (2006), indicates that fans engage with text not merely as passive consumers but as active participants. This engagement reflects broader cultural dynamics within their niche cultures and communities, transforming mass

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culture into a popular one, as exemplified by the large number of views.

Translational remixers often employ a skillful strategy of visual-textual alignment, retrieving existing media materials from their original contexts and reconfiguring them to match their voice-over narration. This approach creates a dynamic transmedia storytelling experience. For instance, "*wo shi da peng a* a" uses a video clip from the teaser trailer of the video game *The Elder Scrolls*, which features the torture of a winged female elf with pointed ears. The tension among species depicted in the image is relevant to both the literature and the voice-over narration, as illustrated by the line, "把自己兒子奧菲羅克深愛的魔女埃麗西斯送上了教會的處刑臺" (*ba zi-ji er-zi ao-fei-luo-ke shen-ai-de mo-nv ai-li-xi-si song shang le jiao-hui-de chu-xing-tai*; He sends his son, Ophirok's, beloved witch Erisis to the church's execution platform; my translation) [01:49-01:56] (see figure 2).

Figure 2. The torture of a female elf from *The Elder Scrolls*

The narration of terms like "witch" and "execution platform" directly corresponds to the onscreen image, seamlessly integrating the source text into a transmedia narrative. This practice of visual-textual alignment extends beyond specific scenes. For example, when introducing the character Rogge, three different remixers utilize distinct textual descriptions and visual representations. In the upper and middle pictures in figure 3, Rogge is described as "fat" (胖子, *pang-zi*) using images of overweight characters from the video games *Warcraft* and *Assassin's Creed Mirage*.

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Figure 3. Three depictions of Rogge in translational remixes

In contrast, the upper picture emphasizes the textual description "fallen nobility" (落魄貴族, *luo-po gui-zu*) through an image of a figure sitting in a shabby boat. The bottom picture, retrieved from the film *The Scorpion King* starring Dwayne Johnson, features an objective line that translates to "The main character of *Xie-du* is named Rogge·Rita·Rivas." These three fictional figures and their varied interpretations suggest that remixers actively engage with the source text, reimagining characters through diverse visual and textual choices. This ultimately offers audiences multiple entry points to connect with the literature and bridge it with other media content.

The remainder of this article will shift focus to how translationally remixing CIL on social media platforms can foster the global dissemination of literary works, specifically from the perspectives of the audience and the platform.

Translationally remixing CIL presents a compelling strategy for its global distribution, utilizing the power of transmedia visual storytelling and cross-cultural engagement. This

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innovative approach involves creatively repurposing existing media content—such as film clips, video game footage, and animated sequences—to craft new narratives that resonate with a broader audience. These remixes draw from a diverse range of source materials, offering a captivating and unique experience that surpasses the traditional sole format of textual consumption. For audiences unfamiliar with CIL, the incorporation of visual elements from popular media outside of China serves as a vital bridge between the sense of Chinese-ness and content they find familiar, fostering accessibility and engagement (Evans 2020). By tapping into the power of visual recognition and shared cultural references, this strategy invites viewers to explore a new literary landscape, integrating familiar visual cues that can lower the barrier to entry for those who might otherwise be hesitant to engage with a text written in a foreign language or unfamiliar cultural context.

Beyond accessibility, translational remixes offer a fresh perspective on the source text, allowing viewers to engage with the story in a novel and intriguing manner. The unexpected and dynamic style of these remixes—both in their narrative structure and media utilization—creates a compelling experience that captivates audiences. By blending elements from diverse sources, these remixes challenge traditional storytelling conventions and invite viewers to reimagine the narrative through a new lens. This innovative approach fosters a deeper appreciation for the richness of CIL, encouraging viewers to explore the source text in greater depth.

The video-sharing platform Bilibili.com plays a significant role in the dissemination of CIL. Once uploaded, translational remixes become integrated into the platform's ecosystem, where they join the global circulation and are transformed into digital cultural elements that are constantly reappropriated and circulated (Bu 2024), thereby reaching a broader audience over time. In the context of convergence culture, where the boundaries between grassroots and professional producers are increasingly blurred, these translational remixes on Bilibili occupy a similar status to professionally made videos from which other users 'poach.' Consequently, these remixes, which carry the literature's title, reputation, and narrative, can be deconstructed and reassembled with other media fragments, enabling the creation of new narratives and

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purposes within the digital realm. This process can help enhance the literature's digital visibility. Additionally, Bilibili serves as a central hub for fan-made content, fostering a vibrant community of fandoms.

Yiyi Yin and Zhuoxiao Xie (2024) describe this media phenomenon as platformed sociality, where internet users "nurture connections, build communities, and advance democracy" (van Dijck 2013, 20). This sociality is evident in the 1,952 comments on the most viewed remix in this study, produced by *da-men* ZRR. It is noteworthy that most users who commented had read the novel, making the comment section a vibrant space for fans to gather and share their perceptions of the novel, their personal reading experiences, other CIL works they have explored, and suggestions for the translational remixer's improvement. Even those CIL fans who had not read the novel engaged with the community, expressing that they were "*zhong-cao* (successfully recommended)" and intended to read the novel after viewing the translational remix, consequently expanding the fan community of *Xie-du*. The active and accessible exchanges among CIL fans—empowered by Bilibili's user-friendly interface—such as commenting, sending danmu, and forwarding the remix, could increase its visibility on Bilibili.com, which operates in an algorithmic culture (Yin 2020). This dynamic interaction can lead to the wider dissemination of the remix and, ultimately, the literature itself.

However, the disparity in the reach of translational remixes between platforms like Bilibili and YouTube highlights a significant challenge in the cross-border dissemination of CIL. While Bilibili, with its predominantly Chinese user base, has become a thriving hub for fan-made content—including translational remixes—the same cannot be said for platforms like YouTube, which cater to a more international audience. For instance, consider the remixer *da-men* ZRR. While the video featuring *Xie-du* translational remixes has garnered considerable attention within the Chinese digital landscape, amassing over 323,000 views on Bilibili, its international reach remains limited. This stark contrast is evident in the video's YouTube viewership, which stands at a mere 10 views. This disparity highlights the potential challenges in bridging the gap between Chinese and international audiences when it comes to CIL content.

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Several factors contribute to this discrepancy. Although Bilibili boasts a highly engaged fanbase, its algorithmic architecture and predominantly Chinese user base limit the cross-border reach of CIL remixes. Bilibili's algorithm favors content that aligns with local cultural trends and preferences, which ensures that fan-created translational remixes of CIL resonate well within the Chinese-speaking community. However, this localized focus presents challenges for global dissemination. Bilibili's interface, comment sections, and much of the fan interaction are largely conducted in Chinese, which can create linguistic barriers for international audiences, even if English subtitles or translations are occasionally added to the content.

In contrast, platforms like YouTube—while less focused on niche fandoms—offer greater international exposure due to their global reach and more diverse user base. YouTube's algorithm is designed to recommend content to users based on broader viewing habits and trends across various languages and cultures, potentially offering fan translational remixes a chance to reach viewers outside the Chinese-speaking community. Despite its potential for broader visibility, this greater reach presents its own challenges. YouTube's content discovery system tends to prioritize highly popular or monetizable content, which can sideline more niche forms of fandom like CIL remixing, particularly if they do not attract large viewerships initially. Even with these challenges, the value of translational remixes in disseminating CIL remains undeniable.

To broaden the reach of CIL beyond Chinese audiences, remixers and translators could collaborate to enhance the current translational fandom by creating textual translations of these remixes. This would make the content more accessible to a wider international audience. Additionally, producing remixes in alternative languages could help reduce language barriers on various platforms, facilitating a more global distribution of CIL.

4. Conclusion

This study investigated the translation of CIL on Bilibili, focusing on fan-made videos that remix existing works. By analyzing fan-created remixes of the popular CIL work *Xie-du*, the study explored the innovative and dynamic ways in which fans engage with, reinterpret, and

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disseminate CIL content through transmedia practices.

The research employed a mixed-methods approach, combining both quantitative and qualitative data analysis. The author identified five samples of *Xie-du* translational remixes on Bilibili, selected based on specific criteria, including the presence of original narration and interpretation, as well as the inclusion of visual elements beyond simple text overlays. These videos were then analyzed according to the types of visual elements incorporated, such as video game clips, anime sequences, live-action film excerpts, and AI-generated imagery.

The findings revealed that Bilibili serves as a vibrant platform for translational remixing, where fans creatively reappropriate diverse audiovisual materials to transform textual narratives into engaging multimedia experiences. Supported by the platform's user-generated content ecosystem and active fan communities, remixers engage in the 'poaching culture' to generate new meanings and interpretations of source texts. In the case of translationally remixing CIL, this transmedia approach enriches literary translation by extending it beyond a linguistic process to a transformative act of cultural mediation. By strategically selecting and integrating diverse media elements, remixers translate their understandings of works like *Xie-du* into visual and interpretative languages. As cultural mediators, these remixers skillfully bridge cultural and contextual divides, thereby enhancing the global visibility of Chinese literature.

These findings carry significant implications for how we conceptualize literary translation and the dynamics of audience engagement. By redefining translation as an act of cultural mediation, this study underscores the transformative potential of translational remixing. This approach challenges traditional notions of literary translation as a purely text-based practice, instead positioning it as an inherently collaborative and multimodal process. Moreover, it reconfigures the relationship between literature and its audience. Translational remixing challenges the boundary between creator and reader, inviting the audience to take an active role in integrating contemporary and widely recognized elements from digital culture. This trend raises important questions about the role of fans as unofficial cross-cultural agents and the potential for remix culture to reshape the global literary landscape. The convergent nature of remix transforms literature from a potentially static or fixed medium into a more fluid and

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interactive form of participation on digital platforms. This participatory engagement not only strengthens the connection between readers and the narrative but also highlights the role of platforms like Bilibili as crucial virtual spaces for cultural exchange.

By enabling audiences to provide and embed their own cultural and contextual interpretations into the narrative, social media platforms enrich the source text by layering it with diverse meanings and perspectives. Consequently, they democratize literary appreciation and foster inclusivity, making the internet literature more accessible and engaging for those who might otherwise feel disconnected.

Future research could build upon this study by exploring how translational remixes function across different cultural contexts and platforms beyond Bilibili. This includes examining the subjective creative processes of remixes in diverse cultural and social settings, as well as analyzing the reception of these remixes by audiences through their digital engagements. Such inquiries could provide a more comprehensive understanding of how remix culture evolves and contributes to the translational and transcultural circulation of literary and cultural content in the digital age.

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